



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

XVII.—RELATIONS BETWEEN FRENCH PLAYS AND BALLETS FROM 1581 TO 1650

As there is abundant evidence, reliable though anonymous, that scholarly circles are not without special interest just now in the ballet, it may be the proper time to consider that form of art in some of its historical relations to the theater. A recent book by Henry Prunières, *le Ballet de cour en France avant Benzerade et Lully*,¹ gives us for the first time a thorough treatment of the ballet during one of its great periods, the first half of the seventeenth century. It is only now, therefore, that the relations which then existed between the ballets and the plays of France can be adequately discussed. A full treatment of the subject would require and may attract the labors of a doctor's dissertation, but the general relationships can be established from material we already possess and special cases can be pointed out in which one *genre* borrowed directly and indisputably from the other.

Prunières has shown how elements from medieval masquerades, dances, tourneys, were fused into an artistic whole under the influence of humanists who were seeking both in France and in Italy to reproduce the composite nature of Greek tragedy. The first work which represents this union of poetry, music, painting, dancing, acting, and the play of machines was the *Ballet comique de la reine*, performed at court in 1581.² Under the influence of this remarkable work there came into existence the *ballet dramatique*, characterized by a simple dramatic plot, which, made known to the spectators by pantomime and song or recitation, served as a pretext for a number of dances

¹ Paris, 1914.

² Cf. Prunières, *op. cit.*, pp. 82 ff.

ending in the grand ballet.³ The dancers were members of the nobility, even of the royalty, masked and magnificently costumed. Very popular, but involving great expense, this type reached its highest development with such brilliant performances as the *Délivrance de Renaud* (1617) and the *Adventure de Tancrède* (1619), and disappeared upon the death of Luynes in 1621; for thereafter the royal treasury could not be so heavily taxed for court entertainments.⁴

Alongside of this form, *ballets-mascarades*, court spectacles without distinctly dramatic character, had continued to flourish, much less pretentious and on that account more widely produced. Towards 1624 this latter type gave birth to the *ballet à entrées*, consisting of a series of *ballets-mascarades* united only by a general idea. Thus, in the famous ballet of the *Douairière de Billebahaut* (1626) the four continents send representatives to the ball in honor of the Dowager's betrothal to the Fanfan of Sotteville. Each continent has a ballet preceded by an explanatory *écrit* and divided into several entries, after which is introduced the grand ballet.⁵ This form soon attained the popularity of the older *ballet dramatique* at the court of Louis XIII and continued to flourish under Louis XIV until it was gradually absorbed by Lulli into the opera and by Molière into the *comédie-ballet*. My study of the *genre* stops, as does that of Prunières, in 1650, when it is about to enter upon its last period, a period of decay, notwithstanding the cleverness of Benserade, during which its relations to other *genres* would take us far afield.

Now during the first period of the court ballet, from its origin in 1581 to the disappearance of the *ballet drama-*

³ *Ibid.*, p. 119.

⁴ *Ibid.*, p. 124.

⁵ *Ibid.*, pp. 125-128.

tique in 1621, there is some evidence of the influence of the ballet and play upon each other, but far less than in the succeeding period. The main theme of the *ballet dramatique* is the enchantment of certain persons by a magician, a theme found in the Classical story of Circe as well as in the Romantic legends of Renaud and Tancred. Similar themes are used by French dramatists of the period.⁶ Classical mythology and Italian epics furnish plots for plays as well as for ballets.⁷ Machines that are common in the ballet are occasionally found in the play.⁸ The pastoral sometimes introduces songs and even *intermèdes*.⁹ If Lanson is right in believing that the *Bradamante* represented at court by young children towards 1610 and said by Malherbe to have been taken from Garnier was not a play but a ballet, we have the case of a ballet's being derived directly from a French tragedy-comedy.¹⁰

Most of these resemblances were not primarily due to the influence of either *genre* upon the other, but to the fact

⁶ Cf. N. de Montreux, *Arimène*, Paris, 1597; Poulet, *Clorinde*, Paris, 1598; Hardy, *Alphée*; Troterel, *Driade amoureuse*, Rouen, 1606, *Théocris*, Rouen, 1610; Bouchet, *Sidère*, 1609.

⁷ Cf. Hardy, *Méléagre*, *Procris*, *Alceste*, etc.; Prévost, *Ceïpe*, *Hercule*, Poitiers, 1614; Charles de L'Espine, *Descente d'Orphée aux enfers*, Louvain, 1614; Garnier, *Bradamante*; de Montreux, *Isabelle*, 1594; Bauter, *Rodomontade*, *Mort de Roger*, Paris, 1605; Billard, *Genèvre*, Paris, 1610; Aymard de Veins, *Clorinde*, Paris, 1599, *Sophonie*, Rouen, 1599.

⁸ Certainly in the *Arimène* of Nicolas de Montreux; perhaps in *l'Heureux désespéré*, by C. A. de C., Paris, 1613, and in the plays dealing with Hercules by Prévost and Mainfray.

⁹ Cf. Perrin, *Sichem*, Paris, 1589; Beliard, *Charlot*, Troyes, 1592; Bernier de la Brousse, *Bergerie*, Poitiers, 1618; Chrétien des Croix, *Amantes*, Rouen, 1613.

¹⁰ See Malherbe, letter 98; Lanson, *Études sur les origines de la tragédie classique en France*, *Revue d'histoire littéraire de la France*, 1903, pp. 177 ff.

that both drew inspiration from Greek and Italian sources. The fact of a common origin, however, does not prove that the two forms were without influence upon each other. Doubtless the vogue of the ballet helped maintain the popularity of the French pastoral and the selecting of subjects from Classical mythology and Italian Romance, while the plays may have helped keep alive the demand that the ballet should retain its dramatic character and have suggested certain themes to its authors, even though these originated elsewhere. This reciprocal influence, however, was not yet considerable. The ballet was primarily the diversion of the great, who did not at this time concern themselves deeply with the play. The cost of production was enormous,¹¹ far too heavy to be borne by the slender resources of Valleran and other stage managers. Before 1622 I find no instance in which a ballet is given at the same entertainment with a play, and, with the possible exception of *Bradamante*, no ballet which is certainly derived from a play or play which makes use of a particular ballet. The influence of one type on the other is general and vague.

After the decay of the *ballet dramatique* there is a change. As in the case of many a more literary type, the influence is exerted after the period of highest development is past. With the more cheaply produced *ballet à entrées*, imitation of the ballet became easier, while plays, as they increased in worth and popularity, began more deeply to interest composers of ballets. For the first time¹² dramatic poets were employed to write the words of ballets. The names of Théophile, Boisrobert, Colletet,

¹¹ According to d'Aubigné the *Ballet comique de la reine* cost 400,000 écus; cf. Prunières, *op. cit.*, p. 89.

¹² Except for Théophile's ballets, some of which were written as early as 1618 or 1619, according to La Chèvre, *Le Procès du poète Théophile de Viau*, Paris, Champion, 1909, vol. I, p. 29.

L'Estoinille, Baro, Corneille, d'Aubignac occur in the librettos of ballets as well as on the title-pages of plays. It was as a playwright that Benserade served his apprenticeship for ballet writing. Many dramatists, protected by lords whose chief diversion was the court ballet, must have felt that a way to their sympathies lay through giving to the play some characteristics of the rival form.

The same place now serves at times for the representation of both kinds. When the Jesuits, who had done much to cultivate the drama in their schools, gave a performance at Lyons before the king in 1622, the entertainment mingled scholarly and royal amusements. The tragedy of *Philippe Auguste donteur des rebelles en la journée de Bouvines* was followed by a *Ballet des chasseurs*, and a pastoral by an allegorical ballet called *l'Hercule gaulois*.¹³ Toward the end of the year 1627 a troop of actors asked permission to perform "comedies, farces et ballets."¹⁴ In 1634 Mondory's troop gave at the Arsenal a ballet along with *Mélite* and a comedy in prose.¹⁵ In 1636 the troop of Bellerose danced a ballet at the Hôtel de Richelieu after giving a play by Baro.¹⁶ A little later in the same year there is another notice of a play and ballet given as a part of the same entertainment.¹⁷ The decorations of *Mirame* were subsequently used at the Palais Cardinal for the ballet called *la Prospérité des armes de la France*.¹⁸ The dancer Daniel Mallet was engaged by Molière in 1644 to

¹³ See Lanson, *loc. cit.*, under the year 1622.

¹⁴ Cf. Rigal, *Le Théâtre français avant la période classique*, Paris, 1901, p. 68.

¹⁵ See *Gazette*, 1634, p. 527 and de Beauchamps, *Recherches*, III, p. 49.

¹⁶ See *Gazette*, 1636, p. 40. The play, called *Cleoreste* in the *Gazette*, is supposed to be Baro's *Clorise*.

¹⁷ See de Beauchamps, *loc. cit.*

¹⁸ See Marolles, *Mémoires*, edition of Amsterdam, 1755, p. 237.

perform "tant en comédie que ballets,"¹⁹ a fact which suggests that Molière had already begun the custom, found occasionally in the time of La Grange,²⁰ of accompanying a full length play by a ballet instead of a farce.

As a result of these arrangements the two *genres* came to be more alike in their spectators as well as in the places where they were performed. From the beginning ballets were often witnessed by the people, but they were written essentially for the court. Now the ballet, danced by the actors of the Parisian theaters, was at times intended for a more general audience, while the play attracted more and more the lords and ladies of the court. "La Comédie," says Tallemant,²¹ "n'a esté en honneur que depuis que le cardinal de Richelieu en a pris soing, et avant cela, les honnestes femmes n'y alloient pas."

At first glance one is not struck by a corresponding *rapprochement* between the two types. In certain respects they follow opposite courses. The tendency to regularity of form, so obviously increasing in the tragedy, comedy, pastoral, even in the tragi-comedy, is wanting in the ballet. The *ballet à entrées* is far less homogeneous than was the *ballet dramatique* of an earlier generation. Again, while the tragedy becomes profounder and the comedy seeks to reproduce more exactly the life about it, the ballet is characterized by the grotesque. The spectacular is avoided in tragedy and comedy; it is the essential element in the ballet.

Nevertheless, if one looks more closely, one can perceive various similarities. The buffoonery of the ballet finds a parallel in the farce and at times in the comedy. Its

¹⁹ See Soulié, *Recherches sur Molière*, p. 175, and Fournel, *Contemporains de Molière*, II, p. 185.

²⁰ Cf. his *Registre*, July 11 and 18, 1664.

²¹ *Historiettes*, edition of Monmerqué and Paris, v, p. 487.

spectacular elements are echoed by the tragi-comedy. The use of machines is indicated for a number of plays in Mahelot's *Mémoire*. The heavens open, the gods descend, the sun shines, and artificial animals perform much as they did at an earlier date in the ballet. The fact that such devices may have been inherited from the middle ages or introduced from Italy does not preclude the possibility that the taste for such things, or even the immediate suggestion, may have come to author and audience from familiarity with the court ballet.

Despite its love of the grotesque, the ballet early shows a tendency to represent characters from the life of the day. Whereas the comedy imitated the stereotyped figures of Roman and Italian plays, the ballet introduced persons from ordinary trades as early as 1600, when parts of a ballet are danced by roofers and harvesters.²² A ballet performed no later than 1612 represents an astrologer, an alchemist, flower sellers, a dentist, a cut-purse, a painter; in another ballet figure a tailor, an inn-keeper, a perfumer, a linendraper, a haberdasher, a dealer in old clothes.²³ Among the representatives of many trades brought into ballets during the third decade of the century are jugglers, sellers of spectacles, soldiers, peasants, porters, milkmaids, bakers, tailors, fencing-masters, tavern-keepers, chimney-sweeps.²⁴ In a ballet of 1627 a Modern Parnassus is represented with the muses replaced by nine washerwomen.²⁵ The ballet called the *Bureau de rencontre* (1631) is danced by a usurer, gardeners, *distillateurs et vendeurs d'eau médicinale, renouvelleurs de vieilles modes*,

²² Cf. Paul Lacroix, *Ballets et mascarades de Cour, de Henri III à Louis XIV*, Geneva and Turin, 1868-1870, I, p. 135.

²³ *Ibid.*, I, pp. 215 ff.

²⁴ *Ibid.*, II, pp. 213, 303 ff.; III, pp. 131, 250 ff.

²⁵ *Ibid.*, III, p. 296.

arracheurs de dents, porteur de gazette.²⁶ The *Ballet des cinq sens de nature* (1633) introduces a magician, a midwife, sellers of flowers and fruit.

Such a wealth of types suggests modern dramatic realism. The seventeenth-century playwright did not try to represent on so large a scale the occupations of his fellows. He was more interested in man's natural temperament than in characteristics resulting from his profession. Yet he did represent professions in many cases; nor do we have to wait for Molière's doctors, fencing-masters, and tailors to find them. Du Ryer, for instance, shows a butcher in his *Lisandre et Caliste*, a grape-gatherer in his *Vendanges de Suresnes*. Baro in a lost *Force du Destin*, known to us through Mahelot's *Mémoire*, puts on the stage a lawyer and a painter. In another lost play, the *Foire de Saint-Germain*, La Pinelière seems to have exhibited a jeweller, a confectioner, a haberdasher, and the proprietor of an art store. Corneille, of course, gives in his *Galerie du palais* a similar group composed of a bookseller, a haberdasher, and the mistress of a linen shop. There is a coachman in Durval's *Agarite*, a poet in Desmaretz's *Visionnaires*, a financier in Maréchal's *Railleur*, a peddler and a boatman in Discret's *Alizon*. Thus there was in the thirties a realistic tendency to introduce characters who live according to the conditions of the time alongside of others who keep up the Roman or Italian tradition. It may well be that this important tendency was suggested to dramatists by the ballet.

A further parallel between the two *genres* can be established in the case of places and nations. Localities in or near Paris, such as Suresnes, Saint-Germain, the rue Saint Jacques, the Tuileries, the Place royale, are used in plays

²⁶ *Ibid.*, iv, pp. 155 ff.

of the thirties. As early as 1607 a ballet on the Foire Saint-Germain was danced before the king.²⁷ The youths of Chevilly and the maidens of Montrouge figure in a ballet of 1626;²⁸ the "Bailly de Saint-Denys,"²⁹ in one the following year. The most conspicuous case is that of the *Ballet des rues de Paris*,³⁰ in which the entries represent various streets of the capital. The introduction into the ballet of such representatives of foreign nations as the Grand Turc and Mahomet in the *Douairière de Billebahaut*,³¹ and their speaking gibberish³² anticipates not only the *Bourgeois gentilhomme*, but Rotrou's *Sœur*³³ and Poisson's *Faux Moscovites*. It may also explain the fondness for turbans in costuming, which causes Mahelot to disguise in this fashion the pirates of late Greek romances.³⁴ The grouping of the nations into a ballet may have suggested to Richelieu the idea of the tragi-comedy *Europe*, which represents various European countries.

Special instances of plays influenced by ballets are furnished by *Antioche*, in which are said to be found "des chœurs, de la musique, des ballets";³⁵ by *les Bocages* of La Charnays, in which Monsieur Emile Roy³⁶ notes a *Ballet des métamorphoses*; the *Comédie des chansons* and the *Comédie des proverbes*, whose form suggests that of

²⁷ *Ibid.*, I, p. 193.

²⁸ *Ibid.*, III, p. 245.

²⁹ *Ibid.*, III, p. 257.

³⁰ *Ibid.*, VI, p. 127. The ballet was published without date and is dated by Lacroix "vers 1647."

³¹ *Ibid.*, III, pp. 163, 164.

³² Cf. the speech of the inhabitants of northern lands in the same ballet and that of the Albanian in the *Vallée de Misère* (1633); Lacroix, *op. cit.*, IV, pp. 253, 254.

³³ Act III, sc. iv.

³⁴ Cf. Mahelot, *Mémoire*, lists for *Leucosie* and *Clitophon*.

³⁵ Cf. *Bibliothèque du théâtre français*, Dresden, 1768, I, p. 543.

³⁶ Cf. *Revue d'histoire littéraire de la France*, 1915, p. 512.

the *ballet à entrées*; the *Comédie des comédies*, whose title may have been formed by analogy to that of the *Ballet des ballets*.³⁷ An undated ballet on Don Quichotte³⁸ recalls Pichou's play of that name, as the ballet called *Petites-Maisons*³⁹ suggests Beys's *Hôpital des fous*. Joan of Arc⁴⁰ figures in ballets as well as in plays.

Finally, I would call special attention to the introduction of a ballet entry into Durval's *Agarite*.⁴¹ In this play Celidor, a favorite of the heroine's royal lover, plans to kill her prospective husband the evening of her wedding. For that purpose he arranges a ballet of the Quatre Vents, in which he plays the part of one of the winds. It is quite likely that this ballet was suggested by the *Ballet de l'Harmonie*, danced before the king in 1632, the third entry of which is described as follows:⁴² "Æole, prince des Vents, sortant du milieu du theatre, en appellera quatre, qui en mesme temps s'eslanceront hors des grottes opposées pour représenter l'air dont ils naissent et dans lequel ils se meuvent. . . . Ils danseront ensemble un Ballet." Among the articles designated by Mahelot for the representation of *Agarite* are "un moulin,⁴³ habits de ballet . . . , des aisles pour les vents, des perruques de filace, deux flambeaux de cire, quatre flambeaux d'étain garnis de lumieres." The ballet is danced on the wedding evening with music and the light of candelabra as at court.

³⁷ See Lacroix, *op. cit.*, III, p. 87.

³⁸ *Ibid.*, III, p. 59.

³⁹ *Ibid.*, v, p. 41.

⁴⁰ *Ibid.*, III, p. 295 and iv, p. 277.

⁴¹ Privilege, March 13, 1635; acted as early as 1634. This play has been overlooked by students of the ballet.

⁴² Lacroix, *op. cit.*, IV, p. 212.

⁴³ In the play there is a reference by the dancers to a "moulin qui nous resiste." Cf. the use of *moulinets* in a ballet of 1612; Lacroix, *op. cit.*, I, p. 205.

could be represented by the ballet dancers without difficulty, for the constantly repeated stock characters of the Italian plays were all well known in court circles. One is not surprised to find Harlequin, Pantaloon, the Doctor, the Captain, and several young lovers dancing the various entries. One of these ballets adds, as figures familiar to theater-goers, a door-keeper, a candle-snuffer, and a seller of lemons. A masquerade of carnival 1642 ⁴⁸ introduces, along with revellers, two lackeys who go to bring in actors, a poster of play-bills, and finally the actors themselves.

The ballet in which French plays have the largest part is the *Boutade des comédiens*, which appeared towards 1647 ⁴⁹ and was danced both at court and elsewhere, if we may take literally the statement

Nous vous apportons de la cour
Les miracles qu'elle idolâtre.

The entries are danced by representatives of eleven comedies and tragi-comedies and of seven tragedies. The plays were selected for their dramatic value or because they had recently appeared. In either case they must have had sufficient vogue for their characters to be recognized by the public. Many of the characters portrayed possess some peculiarity of appearance or manner that lends itself readily to imitation by the dancers. Their verses, however, sketch the character meagerly. For instance, Amidor, the belated imitator of Ronsard so vigorously characterized in the *Visionnaires*, speaks as follows:

⁴⁸ Lacroix, *op. cit.*, VI, pp. 51, 52.

⁴⁹ *Ibid.*, VI, pp. 161-176. Lacroix dates "vers 1646." It must have appeared as late as the following year, for, among plays mentioned, *Héraclius* was first represented in December, 1646, or January, 1647, and the *Intrigue des Filoux* was given at Fontainebleau in October, 1647, probably for the first time; cf. Fournel, *Théâtre Français au XVI et au XVII siècle*, II, p. 511. It is improbable that the ballet was written much later.

De toutes les expressions
 Qu'on vante dans la poesie,
 C'est l'adorable Iris qui dans ma fantaisie
 En forme les inventions.
 Sa grace n'a point de pareille,
 Son esprit, dont la terre admire la merveille,
 Me fait voir chaque jour un miracle nouveau;
 Beauté sans tache et sans seconde,
 Iris, si vous n'estiez au monde,
 Que pourrois-je dire de beau?

Evidently the emphasis here is on the love making rather than on Amidor's character. In almost every case, indeed, the dancer speaks lines that end in a declaration of love, whether or not the character he represents is a lover in the play. This declaration may be used for comic effect, as when Jodelet's lines to his mistress in the kitchen follow immediately upon the pompously amorous verses of the Illustre Bassa, much as the courtships succeed each other in the well-known scenes from the *Dépit amoureux*. Even Joan of Arc is treated from a sexual rather than a patriotic point of view, in a spirit, by the way, that already suggests Voltaire.

After the first entry, danced by the poster of play-bills, the entries are performed by persons representing the following characters: les Sozies et leurs maistresses;⁵⁰ la coiffeuse à la mode, Acaste, Dorotée;⁵¹ l'Illustre Bassa and Isabelle;⁵² Jodelet, maistre valet;⁵³ la belle Egyptienne and Dom Andrés;⁵⁴ three madmen from *l'Hospital*

⁵⁰ The introduction of these women and the existence of friendly relations between the men make it likely that Rotrou's *Ménechmes*, played about 1631, is intended rather than his *Sosies*, played in 1636, though the name is, of course, taken from the latter play.

⁵¹ D'Ouville, *la Coiffeuse à la mode*, privilege, 1646.

⁵² Seudéry, *l'Illustre Bassa*, printed in 1643.

⁵³ Scarron, *Jodelet ou le Maître valet*, played about 1645.

⁵⁴ Sallebray, *la Belle Egyptienne*, printed in 1642.

des fous,⁵⁵ of whom one is a chemist, another a musician, and a third believes himself to be the sun; la Pucelle d'Orleans;⁵⁶ le Docteur amoureux and Heleine;⁵⁷ un mercier, Lisandre, and Celidée from the *Galerie du palais*,⁵⁸ les filous and une receleuse from *l'Intrigue des filous*,⁵⁹ Artabaze and Amidor from the *Visionnaires*.⁶⁰ Then, after some verses from the director of the entertainment, the final entry is danced by persons representing the heroes and heroines of seven tragedies, Heraclius, Sigismond, Cinna, Rhodogune, Cléopâtre, Marianne, Sophonisbe.⁶¹ It is noteworthy that four of the seven plays thus honored are by Corneille, all of whose then most recent tragedies are represented with the exception of *Polyeucte* and *Théodore*, omitted either for their lack of popularity or because their religious subjects rendered them unsuitable for the ballet.

I have discussed this ballet at some length because it has been neglected by historians of the French stage, be-

⁵⁵ By Beys, played about 1635.

⁵⁶ Benserade ou la Ménardière, *la Pucelle d'Orléans*, printed in 1642.

⁵⁷ Le Vert, *le Docteur amoureux*, printed in 1638, and not, as La-croix believes, the farce played by Molière on his return to Paris in 1658.

⁵⁸ By Corneille, played in 1632.

⁵⁹ By L'Estoille, played in 1647.

⁶⁰ By Desmaretz, played in 1637.

⁶¹ Corneille, *Héraclius*, played in 1646 or 1647; Gillet de la Tesson-nerie, *Sigismond duc de Varsau* printed in 1646; Corneille, *Cinna*, played in 1640; probably Corneille's *Rodogune*, played in 1645 or 1646, rather than that of Gilbert, printed in 1646, although the cruel queen-mother, for whom the verses of the ballet are intended, is named Cléopâtre in Corneille's play, Rodogune in Gilbert's, the author of the ballet either confusing her with her daughter-in-law or deliberately changing her name because another Cléopâtre was to follow; Corneille's *Pompée* rather than the *Cléopâtre* of Mairét, played in 1635, or the *Cléopâtre* of Benserade, probably played in 1635; Tristan, *Marianne*, played in 1636; Mairét, *Sophonisbe*, played in 1634.

cause of the information it gives concerning the popularity of certain plays and characters, and because it marks the point at which the ballet draws its material directly from dramatic works. It must now be evident that there are various ways in which influence was exerted by one *genre* upon the other. There remains to be stated an important relation of another sort.

It is quite possible that these two varieties of artistic expression may have influenced each other not only by what they borrowed, but also by what they left behind. There is in literature a process of differentiation as well as of attraction. As authors and spectators who were interested in a serious study of passion or character and in the austere simplicity of the Classical type of play, turned to the theater and developed tragedy and comedy, others, who preferred music, spectacle, or a burlesque treatment of life, devoted themselves to the ballet. Plays became more profound as ballets lost their dramatic qualities, went for inspiration to music, and finally became merged into the opera. The existence of the ballet thus gave a form of expression to a type of mind which might, had it interested itself more largely in the stage, have delayed or prevented the establishment of the Classical drama.

This relationship suggests one thought more. How often have hostile or superficial critics decried the classical French tragedy as an artificial outgrowth of court circles. It is undoubtedly true that court influence was exerted on Corneille and Racine, but it never became dominant with either of them; for the chief amusement of the court was not the play, but the *ballet dramatique*, the *ballet à entrées*, the opera. Louis XIII composed ballets, Richelieu helped to write the tragi-comedy, *Mirame*, whose chief importance lay in its machines, Louis XIV preferred to Molière Lulli,

author of ballets and operas. It was the ballet and its successor, the opera, that remained primarily the affair of the court, while the tragedy and the comedy were chiefly patronized by the city. The ballet thus contributed a final service to the play in so reducing the interest devoted to it by the court that the tragedy and the comedy became a thoroughly national product, while the ballet remained chiefly the brilliant expression of a class.

H. CARRINGTON LANCASTER.